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In the first of these studies the author defends the thesis that

one of Hadrian's main purposes was to protect the Graeco-Roman civilization of the Roman Empire from corrupting influences, particularly from the influences of northern barbarism and of orientalism, and to give to this civilization a more Roman character.

The total surrender of Armenia by Hadrian on his accession was due to this purpose. The Danube-Rhine *limes* was to check barbarian influences rather than barbarian invasions. The revival of Greek religion had as its main object the worship of Zeus-Hadrian, that is Emperor-worship involving allegiance to the Roman State. It is significant that the Emperor dedicated his great temple at Rome to the thoroughly Roman deities, Venus and Roma. These and other arguments are well supported; but perhaps they are not quite adequate to prove that emphasis was laid by Hadrian on the purely Roman rather than the Graeco-Roman character of the civilization of the Empire.

In the second paper a very satisfactory study of Hadrian's early career is presented, with possibly a slight tendency to overemphasize his intellectual pre-eminence. In particular the influence of experiences in the Dacian and Parthian wars, in making him anti-barbarian and anti-imperialistic, is pointed out. Reasons are given to show that Hadrian was actually adopted by Trajan as his successor. Hadrian was the most suitable person; he was governor of Syria, and commander of the great Eastern army; the prefect of the pretorian guard favored Hadrian and had great influence with Trajan; the Empress strongly supported him. This view of the situation is also accepted by Ferrero and Barbagallo in their recent *Short History of Rome*.

In both these papers a thorough knowledge of the ancient sources and the works of modern scholars is evident. One might, however, raise the question whether the exact distribution of parts of the *Vita Hadriani* into an "historical part", worthy of belief, and a "biographic part", mostly worthless, should be accepted without hesitation.

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G. A. HARRER.

EURIPIDES, TROADES 1180-1184

Euripides, *Troades* 1180-1184, is rendered as follows by Way:

Dear lips, that babbled many a child-boast once,
Ye are dead!—'Twas false, when, bounding to my robes,
"Mother", thou saidst, "full many a curl I'll shear
For thee, and troops of friends unto thy tomb
Will lead, to cry the loving last farewell".

This passage, in which Hecuba laments the cruel death of Hector's son, Astyanax, has given offense to some readers because it seemed harsh and unnatural. The criticism is not well taken, I believe, for that children feel and speak about death in a way that is very different from the convention of adults is a well-known fact that I shall merely illustrate here briefly. Thus, Sigmund Freud, *Reflections on War and Death*, 41 f. (New York, 1918), remarks:

As far as the death of another person is concerned every man of culture will studiously avoid mentioning this possibility in the presence of the person in question. Only children ignore this restraint; they boldly threaten each other with the possibility of death, and are quite capable of giving expression to the thought of death in relation to the persons they love, as, for instance: Dear Mama, when, unfortunately, you are dead, I shall do so and so.

I can add, from my own experience, that a little girl, whom I know very well, once took such a fancy to her mother's new dress that she exclaimed, "Mother, when you are dead, I want that dress". We have, therefore, in this passage another instance of realism on the part of Euripides, and what would be unpardonable in an adult becomes not only dramatically effective but natural on the lips of the child Astyanax.

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THE NEW YORK CLASSICAL CLUB

The Classical Forum

On Saturday, December 13, The Classical Forum of The New York Classical Club met at Barnard College, and heard an address by Professor Gonzalez Lodge, of Teachers College, on The Place of the Dramatic Art in the Teaching of the Classics. It is known that since 1881 there have been about 500 performances by amateurs of Greek and Latin plays in American Schools and Colleges. Professor Lodge's address, however, dealt not with such plays, publicly presented, perhaps with an underlying purpose of propaganda, but with homely dramatic art domesticated in class-rooms, as an instrument of instruction. Even today, in classes where spoken Latin is not the end in view, much oral work is needed by the pupils; this point the speaker illustrated by reference to the history of the rise of language. Since language in its first stage was a thing said and heard, not read, the essential nature of any tongue is obscured if its sounds are not familiar to the ear and to the tongue of the student. But, furthermore, spoken words are still incomplete as a means of expression, needing gesture and action to give them their fullest meaning. Here, then, is the place of drama in Latin classes, leading the pupils, by means of familiarity with the sounds of Latin, to a clearer apprehension of it as an instrument of communication.

Material for dramatic work is already abundant, Professor Lodge mentioned several books of plays in Latin, published, chiefly in England, in recent years. For most of these reference may be made to the list in Professor Cleasby's article, *Classical Plays in High School and College*, *THE CLASSICAL WEEKLY* 11.146-148. Others mentioned by Professor Lodge are *Easy Latin Plays*, by M. L. Newman (George Bell and Sons, London); *Initium*, by W. H. S. Jones and R. B. Appleton (Heffer, Cambridge, England); and *Via Romana*, by Frank Granger (Bell, London). But more important, he indicated, are the dramatic opportunities lying along the daily path of even the most conventional Latin course. The speeches so numerous in Caesar can be easily adapted for recitation. Cicero's speeches *are* drama, ready made, since to his audience oratory stripped of gesture and action was without interest. Let the teacher, therefore, turn dramatic coach, and, on occasion, playwright, too, with a courageous belief that even simple and unpretending efforts will produce results of value to his pupils. Any teacher can compose simple scenes suitable for his own classes and such small 'plays' should be presented regularly and often in all grades of Latin work.

SUSAN FOWLER, *Censor*.